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THE CAPE PLAYBILL

Volume 5 No. 2 **Week of July 6, 1953**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

CAPE VOICES

"OTHER VOICES, OTHER ROOMS"

by Fran Blake

The hour was a mystical midnight. Revelry was over and the Stars had gone to rest. Suddenly I heard what seemed a sibilant, sepulchral whisper. I listened. The whisper took on volume and a clear, though somewhat aged voice, sounded out across the Playhouse grounds. "Ah me, what a long way I've come on this weary road of Life. Pardon me if I reminisce. You may listen. Like the famous stars who walk across my stage I, too, am versatile. I've played the lead in seven previous productions. Hard to believe because I wear my years so well, don't you think?

"'Twas two centuries ago that I was known as the 'steepleless' meeting house. Then my rafters resounded to the warnings of hell fire and damnation. My organ pealed the wedding march. Babies cooed and gurgled at their christenings or sobs sounded as the burial service was read.

"My life span as a church drew to a close and I became a school house. What fun those years were for me to chuckle over childish pranks and listen with delight to high laughter and sweet trebles.

"Now, let's see, what's next? Oh yes, a barn. I was filled with sweet smelling hay. I made friends with baby lambs and kittens. I was happy I served as warm shelter for a time. 'Twasn't long, however, before I became the shop of a tin merchant. Once again, I was useful for my man made things of beauty for sumptuous banquet boards. He didn't overlook the practical either, for his wares made the housewives work a little easier.

"Let's not dwell on my next role for I became a slaughter house." Here I felt a tear fall on my open palm but the moon shone brightly.

"Soon enough for those endowed with patience and faith in better days to come, my death-dealing role was finished and I was known as a garage. Oil ran deep on my floors. Horns honked and engines whirred. The horseless carriage became a reality.

"And now my life, I was sure, was ended for I found myself abandoned. My roof sagged and my walls began to crumble. My windows and rafters were heavy with cobwebs and the only industry I knew was that of the spiders.

"Imagine my happiness to hear the voice of a man as he agreed to purchase me. My creaking body was hoisted on rollers and I was carried a few miles until we came to this spot.

"And that man's name was Raymond Moore. It was he who endowed me with imagination, and I even humbly say, with some beauty. It was he who dubbed me a 'Playhouse' and brought me great delight.

"Today Richard Aldrich carries on in the tradition. Today I'm known as 'the cradle of the stars.' Kind of old to be a cradle, though I've heard you're only as old as you feel. All the glamour and excitement and loveliness which surrounds me makes me feel pretty young. If this is my last role, it's a glorious one. Good night."

(Miss Blake who is co-publisher of THE CAPE COD COMPASS and THE CURRENT has been a first-nighter for many a season and is a loyal and devoted friend of the Playhouse.)

WE KNOW YOU'LL ENJOY

BETTY FURNESS, who was nominated for Vice-President by most of the working press last summer, is temporarily closing her well equipped kitchen this summer, putting on her straw hat, and heading for the summer theatre circuit.

Making only two summer theatre appearances in person in Louis Verneuil's Broadway comedy hit, **"AFFAIRS OF STATE,"** Richard Aldrich's Cape Playhouse will be one of the fortunate theatres to welcome the return to the stage of glamorous Betty Furness in this hilariously funny play about domestic problems and high-level politics in Washington for one week only beginning **MONDAY EVENING, JULY 13.**

While on her hiatus from the video cameras, Betty Furness finds this is the best possible vacation. She had her first fling on the stage in the West Coast company of Clifford Odets', "Golden Boy," which had two very important results: 1) Miss Furness got rave notices for her performance and 2) she became—and incidentally, still is—completely stage-

struck. After "Golden Boy" she starred to great acclaim in the national company of "My Sister Eileen" followed by the lead in the national company of "Doughgirls."

Since that time Betty Furness has become the most successful and the highest paid woman in television. Her two most recent awards were granted within the last year when she was dubbed "Woman Of The Year" by Variety and selected "Miss Television" by Jack O'Brian of the Journal American.

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Not unfamiliar to filmgoers Miss Furness has made her mark via the silver screen in some thirty-five films that include stellar roles in "Magnificent Obsession," "Swingtime," "Three Wise Guys," "The Life of Virgie Winters," "Dangerous Corner," and "Mr. Cinderella."

Last summer she virtually became a part of the American scene because of her participation in Westinghouse's coverage of the presidential conventions on CBS-TV. She also captured a vast daytime audience with her morning show, "Meet Betty Furness." Other video starring performances have included "Penthouse Party," "Success Story," and "By Line." During this stint she received the Michael Award for the outstanding announcer and was named "TV's Best Dressed Woman."

Staged by Henry Kaplan, "Affairs of State" features three talented artists, Dennis Hoey, Joan Wetmore, and Kendall Clark all of whom have figured prominently in many of Broadways most outstanding productions.

With the setting by Paul Bertelsen of the Playhouse staff performances for "Affairs of State" will continue nightly through Saturday, July 18 at 8:30 P.M. with matinees on Wednesday and Friday, at 2:30 P.M. Reservations may be made by calling Dennis 60 or 185. Convenient ticket agencies are located in Hyannis at the Music Circus Box Office and in West Harwich at the Cape Candy Box.

* * *

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SUMMER THEATRES: WHY THEY'RE FUN

By Walter F. Kerr

(The following article is reprinted from the NEW YORK HERALD TRIBUNE of Sunday, June 28, 1953.)

It seems to me that the pleasantest thing about summer theater—for reviewer and paying customer alike—is that you don't have to go to it. This sounds like an insidious remark, and I hasten to add that it is intended as quite a compliment.

It just so happens that we live in an age when regular, or winter, playgoing involves a series of social, moral and financial pressures. Our "smash-hit" psychology decrees that there are certain shows which we must see. It also decrees that we must see them while they are still suitable subject matter for cocktail conversation.

Furthermore, because seats for these lucky entertainments are in such demand, we must see them at a time determined not by our own madcap impulse for a night on the town but by the rigorous, impartial apportionment of the box-office man who handles mail orders.

When the appointed night finally rolls around, neither rain, hail, sleet, snow nor gastro-intestinal embarrassment can keep us from our clear obligation. We know what it is we must do.

For Host and House Guest

Summer theater reverses all this. Should a small hurricane be blowing up, you can shut the windows and go to bed in perfect composure; you haven't been holding onto a couple of hard-won pasteboards from time immemorial. Should a covey of house guests descend suddenly upon you, you can bid them welcome with an honest nonchalance; you don't have to tear up your tickets for "Wonderful Town" right in front of them, announcing with a kind of grisly gaiety that you didn't want to see the old thing, anyway.

Better still, you can achieve a remarkable coup; you can get the houseguest out of the house. Clapping him on the shoulder in idiot exuberance you can suggest: "Say, why don't we all go over to the Old Black Barn? They've got quite an interesting show this week—Elmo Lincoln in his first stage appearance." And you can march him out the front door and over to that nearest strawhat with

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the confident expectation that you will be able to get seats and that you will have to play the hearty host for no more than two ten-minute intermissions.

The best thing about summer theater, I think, is that it puts playgoing back on a whimsical basis. All urgencies disappear. Since the chances are better than three to one that you'll be seeing an old play, you don't have to spend much time worrying about whether or not you ought to like it. Your intellectual standing in the community isn't going to depend very heavily on your decision. In fact, you are really relieved of making any decision at all.

Many New Plays

Since the new plays you do see (summer theaters are doing more and more of them) are still in the "tryout" stage, you can look right at them without fear or favor, taking or leaving them for precisely what they are. No one has hallowed or damned them yet. (It might be argued that this constitutes the only candid and direct author-audience relationship left to the contemporary theatre).

Since you haven't poured months of planning and preparation into the event, the entertainment doesn't have to work so hard to make things up to you. Even if the show isn't very good—which, it is whispered, sometimes happens—you don't come out feeling cheated.

You've at least had a night out on the very night you wanted out, you've been able to indulge that secret yen for soda-pop which embarrasses you in more formal circumstances, you've been able to fill your lungs with cigarette smoke and fresh air simultaneously, and you may even have been casually pleased. In the summer theaters, a nice little show is a nice little show, and what'll we do tomorrow night?

The Relaxed Life

It's almost relaxing. I suspect that's how the actors find it, too. There is a canard in circulation to the effect that actors go to the country to make money. My own guess is that they do it to be near the coke machines. Drop in on a summer theater rehearsal and you will

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find a thriving social life centered around the dispenser on the patio; occasionally a performer or two will, when summoned, leave the socratic gathering to rush through a scene onstage, but his real objective is to get back to the clean-living world of the porch, his real mood that of the happy inland beachcomber.

Indeed, things were so relaxed at the last barn rehearsal I attended that the director was able to guide the destinies of his players while lying flat on his back in the center aisle. He was sound of mind and body, too; he was just sparing himself the usual tensions of his profession.

And No Ulcers, Either

And it must be pleasant to play an entire season without doom hanging over one's head. Even if the show isn't quite ready, even if the star and supporting company have barely met, the venture isn't in danger of closing in Philadelphia or at the end of its first Broadway week. Salaries are pretty certain to go right on into September. If they don't much like you this week, they may find you fascinating next. You can give the ulcers a rest, and pick up a tan.

On both sides of the footlights, summer theater—in a metaphorical sense, anyway—takes the heat off. Whatever its defects, it briefly restores theater to the kind of drop-in, come-as-you-are footing it once enjoyed all the year 'round and then lamentably lost to the movies.

* * *

MAY we suggest you avoid disappointment by purchasing your tickets now for next week's attraction. If you care to send a mail order please stop at our Box Office for the specially prepared blanks. You may place phone orders by simply calling Dennis 60 or 185.

A DREAM BECOMES A REALITY

By RICHARD ALDRICH

A number of years ago I cherished the dream of a vigorous, flourishing theatre with its roots imbedded in the rich American soil beyond Broadway and independent of the fixed laws which govern survival or failure in the modern theatre.

I believe this dream has been brought close to realization by the esteem held by most critical observers of my three summer theatres, the Cape Playhouse in Dennis; the Falmouth Playhouse in Coonamessett; and the Cape Cod Music Circus in Hyannis.

In my opinion it is of paramount importance in the summer circuit to prove that theatrical ventures of major importance can be successfully conceived, mounted and sustained beyond Broadway. Last summer positive proof was offered to substantiate this thesis by my presentation of two utterly different attractions that were met with overwhelming acclaim by both audiences and critics alike—"An Evening With Beatrice Lillie" and "Ballet Variante" (featuring many of the great luminaries of the ballet world) proved this startling inovation on the rustic circuit.

Certainly one of the reasons each playhouse is so popular to the profession is the fact that the greatest artists have trod the boards; and it is popular in the case of the Cape Playhouse (established in 1927) because it is a link to the dramatic past. It has great charm because of its traditions. Also the demand for good actors far exceeds the supply and thousands of summer theatregoers which attend the playhouses each week are ready to welcome the truly gifted artist.

The Herculean task of managing my three theatres have led many people to remark that I must be a "septuple threat man." On the contrary, I have learned that it is of the utmost importance to remain calm and subdued when faced with many of the nightmare problems that beset summer theatre.

An equally important fact in the operation of my playhouses is that they offer no conflict. Rather they complement one another. When I first read a script my immediate thoughts quite naturally are in terms of Broadway, but also I have a two-fold purpose in mind. That is of course the possibility of its presentation on Cape Cod.

Not every play that interests me for Broadway could be tried out in summer theatre. I would not consider a complicated production at Dennis or Falmouth. A one or two-set comedy might be done successfully but not something, like, for instance, "Camino Real."

However when an appropriate one or two-set comedy does turn up, there is no question that I can realize whether or not the production has Broadway potentialities. Knowing that Cape theatregoers are discerning in their taste, I demand that each attraction have a Broadway cast or reasonable facsimile thereof and two or three weeks rehearsal

Under these circumstance I will see the same show that might be seen in New Haven on a "break-in tour." The basic and important difference is that it would cost

about $60,000 to get the show to New Haven instead of the maximum $10,000 that it would cost in my summer theatre operations.

Working in a dual role as the occasion demands (both Broadway and the Cape) I know more about the real pulling powers of stars than most summer theatre managers.

A rather startling fact, but none the less true, is the now accepted statistic that the height of Equity employment is presently in the summer rather than as before in the lengthy winter season.

Wishing to be faithful to my previous statement about the calibre of stars I have always maintained a top-flight staff of technicians and business personnel so that each attraction might always measure up to the highest of professional standards.

In the eighteen years since I first became associated with the Cape Playhouse, I have seen the summer theatre scene change rapidly and drastically. Back in the mid-thirties, summer theatre could be a hobby. It didn't cost much, and it wasn't much of a gamble. In a bad year you might lose $1,000 or in a good year you might make $1,000. Stars and experienced theatre people stayed at these theatres so they could do the things they wanted to. Nobody was looking on it as a gold mine. It was a vacation for everybody.

Since the war, summer theatre has developed into big business. It now takes between $15,000 and $20,000 to get a summer theatre open against $2,500 in 1939.

Each of my three summer theatre operations are separate entities with separate and distinct staffs. Between the months of March and June I am setting the ten week season for the two theatres and the Music Circus. With the advent of June my three staffs then take the reins.

Because the Music Circus has a resident company and is run in the manner of old-fashioned stock—rehearsing one show while another is playing, I maintain a resident director. Dennis and Falmouth, however, are more typical of current summer practice: resident directors have been dispensed with because package and semi-package shows have made them unnecessary.

Despite the incursions of package shows, I firmly believe that summer theatre still provides invaluable experience for anyone devoted to the theatre. Where but in summer theatre can you find a better training ground for stage managers and scenic designers? And also where are there any other facilities for training company managers and young press agents?

From the very dawn of civilization, dramatic talent, in some shape or other, has been continually reproduced.

Somehow it gets through. Perhaps the theatre is lucky. Perhaps as ambiguous as it may seem, the theatre never grows old at all. Perhaps in its eternal youth it has learned to tell the chaff from the wheat.

In its wisdom it has learned that the great virtue in life is in giving. What is meant is that the theatre has the shortsightedness and impetuosity of youth and the wisdom of age. Youth begins to grow old when it makes its first mistake. There is no medium which makes more mistakes than the theatre, but in its wisdom it takes these in stride.

And unlike other professions men and women grow young in the theatre. They step from juvenile or ingenue to character in a night. Indeed no art force, in a perpetual creative mood as it is, grows old: poetry, music, drama, sculpture, painting, architecture.

The theatre is always afflicted with growing pains; it is always growing and is always in pain. Frequently it is fed with hot air which gives it the colic. However, the drama must continue to do its bit as it has always done; not by propaganda but simply by the art of teaching.

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Charles Pine	CEDRIC HARDWICKE
Ganna	LUDMILLA TORETZKA
Tom Atwood	GUY ARBURY
Trina	MARY SCOTT
A Visitor	ANNE LUBOWE

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ACT I

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Scene 2 Three hours later.

ACT II

Scene 1 Early evening in late June.
Scene 2 That midnight.

"Island Visit" is booked by arrangement with Edward Choate.

Stage Manager for "Island Visit" is Joseph Keating.

ACKNOWLEDGMENTS

Miss Scott's second act dress by DESDA'S of Beverly Hills.

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Myer's Furniture Co., Surry Forge Antiques, Robert C. Eldred Antiques, Mr. and Mrs. Roland C. Allen, Yarmouth Greenhouse, Colonial Candle Co., Gilpin Antiques, Jack and Harry's Hardware, Lichtis.

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CEDRIC HARDWICKE (Charles Pine) is one of the most versatile actors on two continents. Equally at home in films, radio, television and screen, Sir Cedric has shown fine examples of his performing art both in England and the United States. Although he is content to be just an actor in "Island Visit," leaving the staging in the more than competent hands of the talented young director, John Effrat, and is certainly no tyro as a Thespian, he has also firmly established his reputation as a director. As long ago as 1933, he staged J. B. Priestley's "Laburnum Grove" in his native London and saw it brought to America where it became one of the few importations to duplicate its domestic success. In this country he directed the late Gertrude Lawrence and Raymond Massey in "Pygmalion," Thomas Mitchell in "The Inspector Calls," Lilli Palmer (co-starring as well as directing) in the Aldrich & Myers highly successful production of "Caesar and Cleopatra," and Edmund Gwenn in "Sheppy." However, it is as an actor that Sir Cedric Hardwicke has firmly established his position in the hearts of theatregoers. One of the few actors to be consistently a favorite of George Bernard Shaw, theirs was a friendship that lasted until the latter's recent death. From the first time that Shaw saw Sir Cedric on the stage, he knew that he had, at last, found an actor of the substance and subtlety to be the typical Shavian hero. During the many years of their friendship, Sir Cedric created the leading roles in such Shavian plays as "Heartbreak House," "Back to Methuselah," "The Apple Cart," "Getting Married," "Widowers' Houses," and "Too Good to be True." Recently, he appeared in the brilliant reading of Shaw's "Don Juan in Hell" which thrilled Broadway audiences.

Among the plays which Sir Cedric Hardwicke has distinguished by his presence are "Shadow and Substance," "The Amazing Dr. Clitterhouse," "Antigone," and "Candida." His film career began in England with "Dreyfus," which he followed with "Becky Sharp" in Hollywood and three score more including "The Winslow Boy," "A Connecticut Yankee," "And Now Barrabas," and "The White Tower."

LILI DARVAS (Marie Louise) the distinguished international stage star, has not only lived, dreamed and talked theatre all her life, but she married it. As the wife of the late outstanding Hungarian playwright, Ferenc Molnar, she merely intensified an almost total involvement with matters theatrical which began when she was sixteen, in her native Budapest. Her theatrical career began rather spectacularly at this early age in Budapest in the beginning '20's. S. N. Behrman, in

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his brilliant New Yorker profile on Molnar, relates how she happened to meet Molnar one year after she took her first steps on the stage.

"There had appeared in Budapest," he writes, "a new young actress who, though only seventeen, had made a big hit in an inconsequential play. Her name was Lili Darvas. Everybody ran to Molnar to ask him to go to see her. He refused. He seemed to regard the new star as an intruder. Without seeing her, he predicted that her success would be only temporary, but instead it grew with each new play she appeared in. Molnar's friends assured him that Miss Darvas was just the sort of actress he was writing for. Molnar's resentment grew. For a long time he refused to meet her. The question of casting a part in a new Molnar play arose. Molnar had chosen for it an actress with whose husband, a jealous man, he had recently fought a token duel. Fedak refused to allow her to play the part and insisted that Lili Darvas have it. Eventually, Molnar yielded. Within three years, Miss Darvas and Molnar were married."

Just at about the time she was married, Miss Darvas was sought by Max Reinhardt who wanted her to join his famous repertory company in Germany. She knew no German, but such was the compelling force of the hallowed name of the great impressario, she made an intensive study of the language, threw over her great career in Hungary and joined him in the space of six months. She remained with him from 1925 to 1938, touring all of Europe. Important in the tour was a sojourn at the New York Century Theatre in the season of 1927-28, when the company presented a repertory of classics including Shakespeare, Goethe, Schiller, Molnar and such American plays as "Rain" and "Tovarich." The advent of Hitler ended the Reinhardt period and began her American career. She made her debut in America in Bruckner's "The Criminals" which was followed by a series of stellar roles in Rose Franken's "Soldier's Wife," Maurice Evans' "G. I. Hamlet," George Kaufman's and Edna Ferber's "Bravo" and "The Cry of the Peacock." The gifted Miss Darvas has recently been occupied mainly with television and radio.

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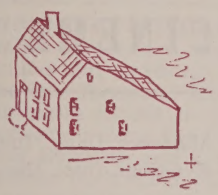

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MARY SCOTT (Trina) has appeared to great acclaim as one of television's most important young leading ladies. However the lovely Mary Scott is actually dedicated to the legitimate drama. Ever since she can remember, Miss Scott has wanted nothing more than to appear on a real stage before a live audience. Her first opportunity to make her mark came when the Theatre Guild called in the talented beauty to understudy Beatrice Pearson in their production of Frederick Lonsdale's, "Day After Tomorrow." Then followed memorable portrayals as 'Charmian' in the Aldrich & Myers superlative production of George Bernard Shaw's "Caesar and Cleopatra" which starred Sir Cedric Hardwicke and Lilli Palmer. An interesting highlight of this famed production is that Miss Scott appeared as 'Cleopatra' for two weeks when Miss Palmer was forced to withdraw from the cast due to illness. In a constantly crowded schedule, Mary Scott found time to tour in another Shavian comedy, "Getting Married," with Dennis King and Mady Christians. In private life, Miss Scott is Lady Hardwicke.

LUDMILLA TORETZKA (Ganna) adds even further laurels to an already histrionic career with her performance in "Island Visit." New York critics and forty-second street playgoers shouted "bravo" upon the occasion of her first Broadway appearance in "The White Peacock." The unusual role of the Italian woman, 'Assonta' in Tennessee Williams', "The Rose Tattoo" brought additional critical raves for her artistry. With Eugenie Leontovich and Elena Miramova she completed the trio which proved to be one of the delights of the season in "Dark Eyes." TV has played an important role in the career of Miss Toretzka who was seen to great advantage on the delightful program, "The Goldbergs."

GUY ARBURY (Tom Atwood) arrived on the stage via the University of Minnesota where he received his degree in English literature. From this auspicious beginning Mr. Arbury attracted the attention of theatregoers in Arthur Hopkins' "Star Spangled." Then followed a series of impressive portrayals in "A Winter's Tale," "The Survivors," and "King Lear." In the recently completed season "on the road" he was featured with Edward G. Robinson in the national company of "Darkness at Noon." Television has figured prominently for Guy Arbury as he has added "Studio One," and "Philco Playhouse" to his already mounting list of guest appearances.

ANNE LUBOWE (A Visitor) came first to the attention of both critics and audi-

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ences for her outstanding performance in "Rose Bernd" as the little sister of Ethel Barrymore. In rapid succession followed a series of superlative characterizations in the Broadway productions of "The Little Poor Man," "The Little Minister," "The Channel Road," "Rebound," "I Loved You Wednesday," "Seven," "The Noble Experiment," "A Ship Comes In," "You Can't Take It With You," "Goodbye, My Fancy," and "The Member of the Wedding." Two seasons with Walter Hampden at the Circle Theatre in New York in addition to two seasons in Shakespearian Repertory added even further to Miss Lubowe's already impressive career.

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Gretchen Long ..... Asst. Stage Manager
James Feldman ..... Asst. Stage Manager
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Irene Fagan ..... Costumiere
Elizabeth White ..... Property Mistress
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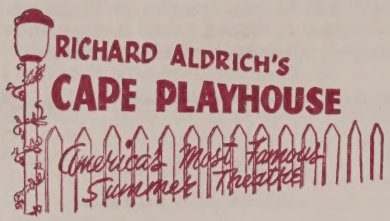

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Week of AUGUST 10—Unquestionably one of this country's truly gifted artists, the Cape Playhouse takes great pleasure in heralding the arrival of **MIRIAM HOPKINS** in Noel Coward's sprightly comedy, **"HAY FEVER."**

Week of AUGUST 17—BARRY SULLIVAN and **VIVECA LINDFORS** co-star in person in the enchanting comedy about witchcraft, **"BELL, BOOK AND CANDLE,"** one of the delights of the recent Broadway season.

Week of AUGUST 24—To be announced.

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